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ABSTRACT

Intended for teaching assistants and non-writing specialists to whom students come for help in preparing assigned writing papers, this guide suggests questions and comments to ask such students to help them clarify what is happening, or not happening, in their writing, and in the thinking which this writing reveals. The guide roughly parallels steps in the writing/thinking process--from choosing a topic and conceptualizing a beginning response to revising a final draft. The guide pairs samples of student writing (at various steps in the writing process, and taken from a range of disciplines such as chemistry, anthropology, sociology, political science, and biology) with a corresponding scenario and script of questions a teaching assistant can appropriately ask the student about his/her writing at that point. The guide's seven sections and the steps they address in the writing process are as follows: (1) To the Teaching Assistant; (2) Getting Started (assignment sheet, "writer's block," and brainstorming doodles); (3) Collecting Information (journal entry, lecture notes, reading, note cards, and lab notes); (4) Developing and Organizing Ideas (matrix, outline, and beginning ramble); (5) Revising a Draft (ESL problems, unclear syntax, unclear diction, choppiness, undigested quotations, and requiring rearrangement and transitions); (6) Test-taking (page from a midterm); and (7) Preventing Plagiarism. (SR)

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POSSIBILITIES:
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Scenarios and Scripts to Help Teaching Assistants Respond to Student Writing in All Disciplines

CSA 12200

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"Writing is the technology of the intellect."

- Jack Goody, anthropologist

Preparation of this pamphlet by a group of University of California faculty and administrators was made possible by the University of California Council of Writing Programs, the UCLA Writing Programs, and the Office of Instructional Development at UCLA. Ellen Strenski, Assistant Director for Upper-Division and Graduate Writing in the UCLA Writing Programs, coordinated the project and edited the group's work. She would like to thank her colleagues Carol P. Hartzog, then Director of the UCLA Writing Programs, and Mike Rose, then Director of Freshman Composition in the UCLA Writing Programs, for their encouragement and suggestions.

Stephanie Tucker, then Assistant Director of the Campus Writing Center, UC Davis, was a member of our original group, and we thank her for her contribution to our project.

TO THE TEACHING ASSISTANT

You're probably not a writing specialist. Yet students come to you asking for help in preparing assigned papers, midterms, or reports. If you are uneasy because you don't know what to say when students show you their writing, this guide is for you. It suggests some questions and comments you can ask such students to help them clarify what is happening, or not happening, in their writing, and in the thinking which this writing reveals. Our guide is not about grammar or spelling, or even style, in an aesthetic sense. It's really about this writing/thinking process of shaping ideas on paper--a process which we all find messy, frustrating, creative, and ultimately rewarding.

This pamphlet roughly parallels steps in this writing/thinking process--from choosing a topic and conceptualizing a beginning response to revising a final draft. Do note, however, that this process is never so neatly schematic as these separate steps might suggest. Writers move in fits and starts, jumping backward and forward from draft to brainstorming to note taking to draft, etc., as they develop, test, and then possibly abandon one position for another.

On each left-hand side you'll find a real sample of student writing at one of these steps, not unlike the kind of writing your own students show you when they ask for help. On the side opposite each sample is a corresponding scenario and a script of questions you can appropriately ask the student about his/her writing at this point.

Use this pamphlet as a reference by matching up these typical samples with what your students have written and can show you, whether it be brainstormed jottings, lecture notes, index cards, rough outline, or any of the other writing samples.

We recommend this guide as a sound pedagogical tool. By asking these questions you will be modeling the kinds of questions student should internalize and later be able to ask themselves. Rather than supplying ready-made answers for passive students, you will be placing the responsibility for learning where it belongs--on the students; but you'll be doing so in a very helpful way. Any reader's response is valuable for university students, who must learn to use writing to communicate information, not just express themselves. Your gut-level response ("I don't understand this mess!") can be a fruitful starting point for real student learning, rather than an annoyance to be repressed.

Because we wanted to make this guide useful for any TA in any course, the all-purpose representative samples come from a range of disciplines, including, for instance, Chemistry, Anthropology, Sociology, Political Science, Biology. When we refer to these examples in the "Script," we have enclosed these references within parentheses. When we thought some stage directions were appropriate, like suggesting you jot down a student's response to a particular question, we've put them within square brackets. But, essentially, we have tried to provide you with a script you can read verbatim. After you've consulted the guide a few times, you'll be confident about modifying our suggested scripts to meet the special needs of your course and your students and your teaching style. This is just a beginning.

Finally, feel free to contact any of us:

Jane Bowers, English Department, UC Davis (916) 752-1962
(or at Davis contact the Campus Writing Center (916) 752-8024)
Kate Clark, English Department, UC Irvine (714) 856-7461
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Stephen Tollefson, Office of Educational Development, UC Berkeley (415) 642-6392

SAMPLE

CHE 113B/213B

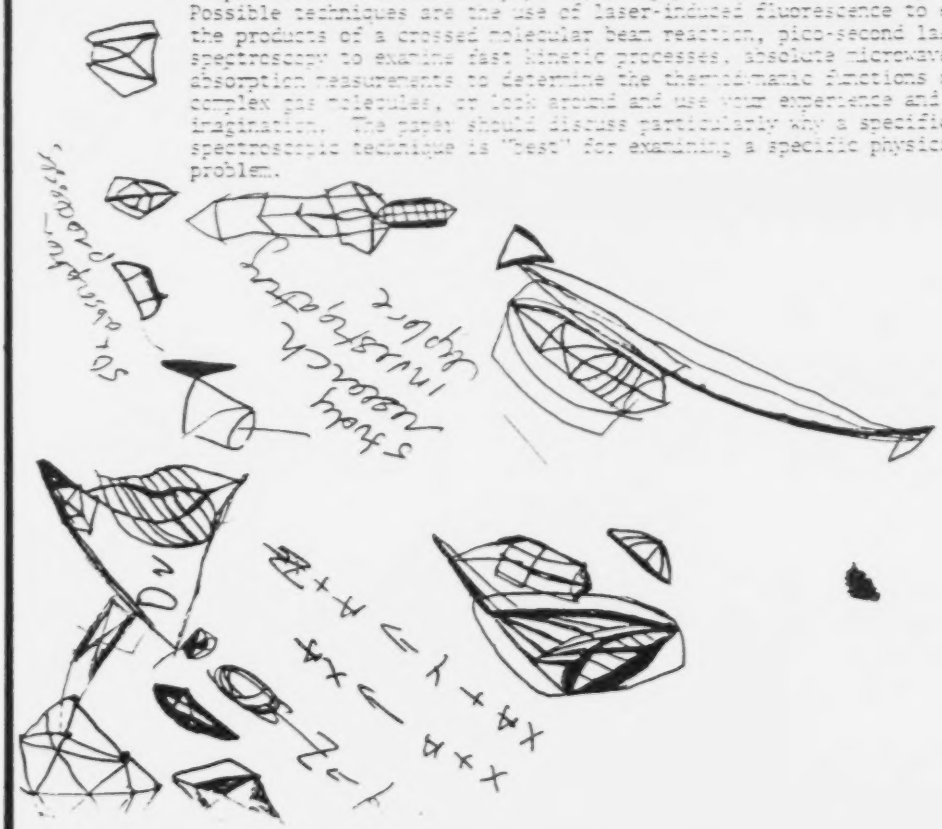
Description of Assignments

#1. DUE February 10, 1984

A paper of 3-6 typewritten, double-spaced pages that describes the technological aspects of a particular source and/or detector used in modern spectroscopy. The paper should describe the basic physical principles of the device, how it operates, and how it is applied to a particular spectrometer. Examples of sources and detectors are klystrons, lasers (choose a particular type), flash tubes, photodetectors, photodiodes, channelplates, etc. References should be listed on a separate page and figures may be helpful.

#2. DUE March 16, 1984

A paper of 3-6 type-written, double-spaced pages that discusses how a particular spectroscopic technique is applied to a "non-spectroscopic" branch of chemical physics, bio-physics, or chemical engineering. Possible techniques are the use of laser-induced fluorescence to examine the products of a crossed molecular beam reaction, pico-second laser spectroscopy to examine fast kinetic processes, absolute microwave absorption measurements to determine the thermodynamic functions of complex gas molecules, or look around and use your experience and imagination. The paper should discuss particularly why a specific spectroscopic technique is "best" for examining a specific physical problem.



Scenario

The student comes in with an assignment sheet and complains that s/he doesn't know what the professor wants, how to choose a topic, or how to start. Your objective is to help the student avoid further procrastination.

Script

- "Was the assignment discussed in class? What did the professor say about the assignment? Do you have any notes summarizing the professor's remarks?"
- "Have you already covered any of this material in class?"
- "Are due dates for any of the topics particularly troublesome? For example, do you have other assignments due at the same time for other courses?"
- "Which topic interests you more in general, apart from this assignment?"
- "If you had to underline the most important words in these topics, which words would you pick?"
- "Are there any important verbs, like 'describe,' 'analyze,' compare,' 'explain'? What do these verbs require you to do?"
- "What do you think 'discuss' means? How is 'discuss' different from other kinds of verbs in topics?"
- "If the wording of one topic is longer than the other, does that mean one is going to be harder for you or that one will require you to cover more information?"
- "Are there words in the topic that you don't understand?"
- "Does the question seem to ask you to do something beyond what you might first think?"
- "Did you do a previous paper in this course for this professor? How did you do? What kinds of comments were made about your work? Can you apply anything you learned from that experience to this assignment?"
- "How do you feel about the assignment now that we've been discussing it? What ideas about it have occurred to you today?"

SAMPLE

Blank Page/ Block

Scenario

The student is paralyzed with anxiety and cannot write a word. Your objective is to encourage the student to believe that the project is possible. Avoid the threatening word "writing" at the beginning of the conference, and have some scratch paper handy.

Script

- "Do you feel sure you understand the assignment?"
- "What do you think the professor wants?"
- "What, if anything, in the assignment interests you? At all?"
- "What aspect of the assignment would you most like to spend some time thinking about?" [The point is to avoid the word 'writing.']
- "What do you already know about the topic?" [At this point, if you get any response at all, it might help matters if you were to jot down the comments the student makes in order to prevent him/her from having to perform any action that remotely resembles writing.]
- "What have I jotted down that you could use in a paper?"
- "How might you use that point?"
- "Is there any connection between that point and this one?" [Find one.]
- "Do you need any more background material to get started? If so, where can you get it?"
- "What is going to be the easiest section to write? What if you write for five minutes telling me this? Write NOW--Don't talk."
- "Let's write a list of everything you know about this topic. If you had to explain this to your younger brother or sister, where would you begin? What's the main point s/he would need to understand?"
- "Who are you really going to write this essay for?--a fellow student? a TA? a professor? What would each reader need to know? Who would it be easiest for you to write to?"
- "Imagine that you've completed this essay, that it's typed and in your hand. Tell me what the paper looks like. How long is it? Does it have illustrations? What is its main idea and how does it build its case? What's the main question you've explored? How do you feel now that it's complete?"
- "Can you begin writing on page 37, that is, write where you have an idea, an interest, or a discovery point?"
- "What have you learned by going through this process with me that might benefit you the next time you are faced with this difficulty?"
- "I'd like you to take the notes we've jotted down and use them to generate an outline or matrix that suggests some presentation of your ideas. Then we will begin to plug in the information you have available and identify areas you will need to research further before you begin a draft."

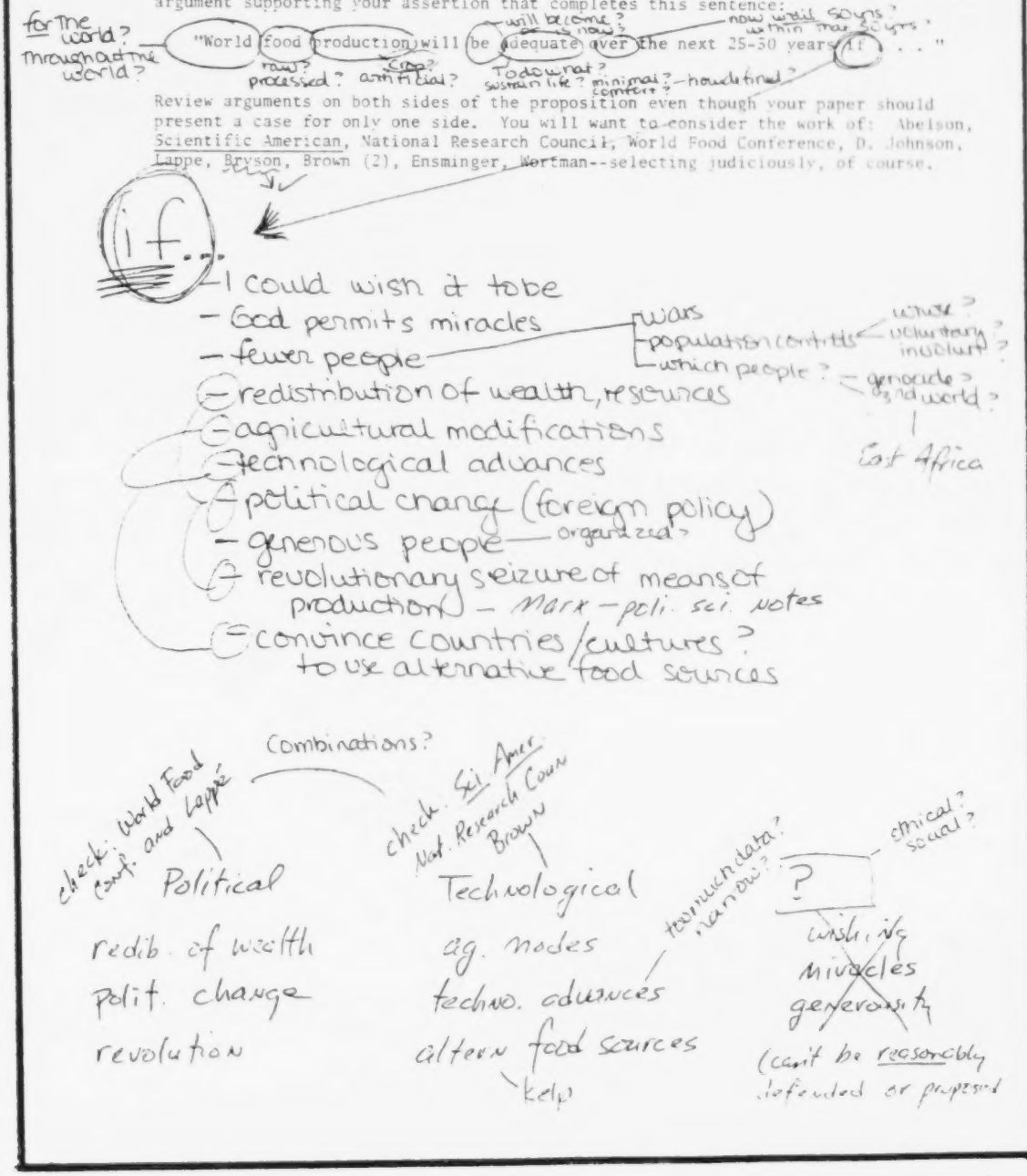
SAMPLE

NATURAL RESOURCES 45

In 4-5 pages, present a well-reasoned, heavily documented, tightly written, factual argument supporting your assertion that completes this sentence:

"World food production will be adequate over the next 25-50 years if . . ."

Review arguments on both sides of the proposition even though your paper should present a case for only one side. You will want to consider the work of: Abelson, Scientific American, National Research Council, World Food Conference, D. Johnson, Lappe, Bryson, Brown (2), Ensminger, Wortman--selecting judiciously, of course.



Scenario

The student, somewhat overcome by the open-ended writing task, seeks help in focusing his/her thoughts. Your task is to encourage the student to explore every avenue until a response of suitable sophistication and length is reached. By your continual prodding questions you and the student can generate a wealth of suitable ideas.

Script

- "First, let's ask questions of the question itself to see what it might have packed inside its words." [Write down questions as they occur to either of you.]

- "Can you think of examples from your readings or the sources suggested that help us eliminate some of the options we've just created?"

- "Are there some possible interpretations of the question we can eliminate because they are too simplistic? too complex? too detailed to be handled in a paper of this length? unrelated to your work in this class?"

- "Since the wording of the question ("if") seems to invite imagination and invention, let's just brainstorm a bit to see what we can come up with. Let's make a list of all ideas you can think of. We won't discard <u>any</u> just yet--even if they sound silly. For example, I'll just list anything that comes to your mind. Tell me what you associate with these words in the question." [List them.]

- "Now, let's look at this exhaustive list and see what it suggests. Are some of these redundant? Are some related to or subsumed by others? Can you cluster these ideas?"

- Do some of these appear to be subcategories of others? Can you list those in such a fashion to remind yourself later of that relationship?"

- "Now, let's evaluate some of these. Perhaps we can begin to designate some of these as workable, intelligent options. Do some of these appear to be silly? Are they in any way logically linked to others on the list? For example, if you personally believe in one alternative, will it restrict or inhibit you from adopting another perspective? (If, for instance, as a national policy you believe that famine is an act of God and only through God's will can it be solved, would your nation then be likely to undertake expensive agricultural reforms?)"

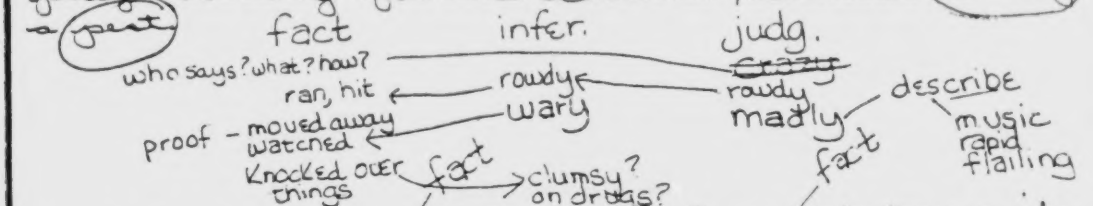
- "Again, are some of these solutions too simplistic? too idealistic? too naive? too complex to be outlined? Would they involve too much research beyond the sources suggested?"

- "Can you begin to tie the readings and resources to some of these perspectives? Do we have some on our list or in the clusters that are never discussed by the readings? Should those solutions be excluded? Or should the experts have considered that option? Is that worth exploring or arguing in this paper?" [Help the student see that exploring the voids is also a worthy academic exercise.]

- "Now that we have investigated possible topics, I'd like you to review the readings and classwork and to select an option to which you have some intellectual commitment. Next time when you come to see me, bring your statement of assertion and a list of the sources you intend to make use of and some notation about how you will use them to buttress or refute your thesis."

SAMPLE

Today I didn't want to go but I spent three hours at the children's center watching the kids. They were having a festival celebration: hats, balloons, specially prepared foods, lots of music and several invited guests. The children all seemed particularly delighted by the festivities - the music especially. There was the one little girl though, who seemed to drive everyone crazy. I've seen her before and she was always quiet and nice. Yet today she was rambunctious and rowdy, chasing the boys and harassing the little kids. She ran carelessly, bumping into adults and knocking over things. She always sang, but now she did so at the top of her lungs while gyrating madly. When the guests brought out their zithers to play and sing for the children, she was really a pest.



When I went back today I wanted to see if Kimberly (that's her name) was any different today. I assumed that all that excitement had something to do with the change in her behavior but I didn't know what. Gone were the clowns the circus-like music, the carnival atmosphere. CAUSES? ???
All that remained were the essentials: Kimberly and the children's center crew! First I tried to observe Kimberly in contact with the boys she caroused with the other day. But they were outside on the big wheels and didn't want to come in. INFER. Then I watched her around the little children. Several were wary of her fact infer. but she seemed disinterested in their activities. She would [illegible]

Scenario

Students have kept a journal of their observations from which they must find a topic for a research paper. A student has submitted a journal in which these separate entries appear. You sense a possibility (the cause of excitability in children) and you must now illustrate this potential and help the student move from personal observation to academic inquiry.

Script

- "Your journal returns to this topic (Kimberly) several times. Tell me what you found so interesting about it that you continued to write about it."

- "Some of your words suggest you responded emotionally. What emotions were provoked by this subject? Confusion? doubt? anger? delight? others?"

- "Which words here suggest your emotional response? Circle them. Is your emotional reaction appropriate in a journal entry? an academic paper? Why or why not? Does your emotional response color what you see and say? Might it hinder you? or help you? How?"

- "Which statements here reflect your own opinions? Let's label them. Which word(s) in these statements carry your own view? Why might another observer quarrel with your choice of that word? What values are communicated in your adjectives ("nice," "wary," "delighted")? in your adverbs ("gyrating madly")? in your verbs ("harrassed," "seemed")? in your nouns ("essentials," "crew")? Are these words appropriate? Why or why not?"

- "What evidence would persuade a critical observer that your judgment is valid?"

- "Which statements could be empirically verified (are more factual)? Let's label them.

- "Which of these statements might logically be inferred--perhaps with additional information? What kind of information would be needed? How would you find that data--in other sources? from your own observations? Let's label these statements of inference as potentially useful."

- "Are some of your statements conclusions? ("All that excitement had something to do with the change in her behavior...") On what are those conclusions based? Prior observations? data? previous case studies? classwork?"

- "Can you transpose statements of inference and judgment to statements of observation and fact? Do you have sufficient data? Must you find more? Let's try it."

- "Now that you have reported with accuracy what you have seen, are there questions that emerge? HOW (is her behavior affected)? WHAT (seems to be going on)? WHY (does she behave as she does)? WHAT causes are visible? invisible?"

- "Are there answers to these questions? Do the lectures or textbooks suggest possible answers? Are there answers suggested in your own comments ("Gone were the clowns, the...atmosphere," etc.)?"

- "Does it seem important--to you, to us--to answer these questions?" [If at this point the student seems uninspired by the topic you've elicited, you might repeat the process with another subject. Or, having modelled the procedure for the student, you might want to send the student off with the journal to brainstorm, talk with classmates, or find another topic which s/he will then develop as you've just demonstrated.]

- "I'd like you to cull through your journal for additional clues and answers. You will also want to review your own text and class notes for other answers to these questions. Before you come to see me next time, jot down the explanations you discover on your own. Then we can discuss how to solve a piece of this puzzle you've identified."

SAMPLE

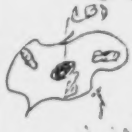
conc

Industrial city physical pace concetric zone, mutiple nuclear sector Theo. together

varies concentrally

2. Family status = & associated with fertility level & type of family (simple extended) Labor force participation by women

Concentric zone



3. Ethnic Status = depicted the clustering along radial lines of ethnic groups.

ghetto or ethnic neighborhoods are also divided a micro by com of a whole economic sector shaped wedges Families concentrically zone 1939 - concentric

move accordingly

Ethnic ghettos a micro com varies internally. small part of a city

post- Industrial cit

I Myths + realities of ghettoization

Gentrification = L.A.

These things will assist till year 2,000

52% minority 48% majority

Contemporary ghettos + factors of their

Scenario

The student, possibly looking anxious or defeated, but sometimes appearing blase or even cocky, announces that s/he is having trouble beginning an assigned paper, doesn't know what to say, has written a short draft but cannot add another word, and feels either confused about what to do next or perturbed because it seems there is nothing more to say. Your objective is to help the student develop and focus the ideas embedded in this short draft.

Script

- "Since this is so brief, why don't you read it out loud? [Students reads.] What struck you positively or negatively as you heard yourself read this? Does this element relate to the central idea you wish to convey or to the purpose of the assignment?"

- "Which paragraph was easiest for you to write? Can you expand upon the ideas it introduces?"

- "Have you tried taking any key words, elements, or images in the draft and listing any associated words or images that come to mind? Let's try doing it together and see what we come up with." [You and the student work for 3-5 minutes and then consider whether or not your responses fall into categories or suggest possibilities for further development.]

- "Does this draft contain a tentative thesis statement? If so, what is it?"

- "Does the body of this draft relate to the thesis or do the middle paragraphs suggest that other ideas or issues have captured your interest? Do the middle paragraphs imply a new thesis?"

- "If you were going to rewrite the thesis to incorporate the perspective or new ideas suggested by the meatiest paragraphs in this draft, how would you do it? Take a few minutes and rewrite the thesis or write a new sentence that addresses a related idea you think is worth exploring."

- "Do all the paragraphs contain ideas, words, or images that relate to each other? Have you highlighted such connections? How? If not, what can you do to establish such connections? Circle the related words or images so that when you go home you'll know exactly where you should begin to set up links."

- "Do you have any notes, annotations, sketches, quotations, whimsical scribblings or anything else that might provide you with material to use in this essay? If so, let's talk about them. If not, let's talk about how you can gather such material."

- "Have you tried rearranging sentences or paragraphs to establish a greater sense of continuity in the essay? If you were going to shift anything around in this draft, what would it be? Why would you make this shift? What improvement would you expect? Does this proposed change suggest any other possible alterations?"

- "As a result of this conference, what do you plan to do when you begin working on this again? Why don't you write it down and we'll talk about the results that come from that strategy when I see you again."

SAMPLE

The following are the opening paragraphs of three responses to the following assignment:

Sociology 54

Exercise #3: 1-2 pages

Using your own experience as a point of reference, demonstrate or refute William James' contention that "Habit is . . . the fly-wheel of society."

SAMPLE #1: Has severe problems with idiom, verb tenses. Has an occasional flash of original thought, but most is plodding. Lacks understanding of reading and relies on lexical ordering ("First," "also,") although logical connections aren't clear to the reader.

William James has done an excellent job to emphasis, to show us some conservative elements of habit those are having a great benefit to society and to an individual. However, I disagree with the statement that he had made which "by age thiry character has set like plaster." First of all, I would like to discuss about some conservative elements of habit those have a great benefit to society. "Habit is thus the fly-wheel of society" has proved by us. Our habits are continuously changing as we grow older and older. Our soceity also has some changes in school, at work, and at home. All of those changes are people who are living in society. And in everyday our habits are changing. William James also shows, tell us some benefit to each individual person, not only whole society. I mostly agree of what he had written. However, there is a point that I disagree. "by age thirty character has set like plaster," this statement is not always true. Habit is like the ocean's waves. It continuously changes as same as the waves never stop to move. There are many people in our soceity want to re-marry since a long time. They want to have someone to share happiness and sadness through the rest of their life. They are definitely not becoming plasters.

(ENGLISH AS A SECOND LANGUAGE)

Scenario

As you look over the drafts submitted by your students, you discover several tentative texts filled with problematic idioms, grammatical errors, and unsophisticated grapplings with the readings. The patterns of errors suggest that the writers are not native speakers and you are uncertain whether the problems originate in the students' cognitive processes or in a language they've not yet mastered. More significantly, you feel a certain despair and fear such students need assistance beyond your ability or responsibility. Do not be overwhelmed. You will necessarily be limited in what you can do, and there are others who are specially trained to address this growing problem on all UC campuses. But you <u>can</u> do something by tackling a piece of the problem and stressing the all-important goal of clarity.

All conversations with writers of such prose should begin with this conversation, followed by the dialogue suggested for the three problematic samples which illustrate a range of typical ESL (English as a Second Language) problems.

Script

- "You have made an intriguing point I would like to discuss further, but first let me find out a bit about your writing experience. Have you completed your writing English requirements? Is English your native language? [If not, 'Have you completed your ESL requirements?']"

- "Are you familiar with the assistance available to writers on this campus? Have you used the _____ (Learning Skills, Tutorial Center, Writing Centers, etc.)? Do you seek editorial help when you write? From whom?"

<u>Sample #1</u>

- "You have made an interesting point ('Habit is like the ocean's waves.') But your explanation is unclear. Explain it for me; I'll just take notes for myself."

- "That is much more clear as you've just explained it."

- "How is that point related to the passage you read? (How is the flywheel metaphor like--or unlike--the wave metaphor?) Tell me in your own words what you understand to be the point the author is making?" [Continue taking notes as the student talks.]

- "Give me an example from your own experience that proves your point. What counter-examples can you think of?" [Insist that the student be illustrative and specific. Take notes.]

- "What you have said is important and worth saying well and with more elaboration. Rather than relying on friends and even me, you should make an appointment to work with a writing counselor on this and other writing tasks for our course. In that way you will receive the skilled professional help you deserve so that you will not be at a disadvantage in this course. Shall I call to make an appointment for you?" [Learn what referral procedures are used and encourage the student to follow through.]

12

SAMPLE

SAMPLE #2: Has fewer surface errors and an apparent sense of direction and organization, but is beset with confusing terms and an irritating generality.

There is no one borned with perfect characteristic which marks a person as a certain character. People change according to their environment, living condition, time and places they live in, and when people get used to these living conditions, their characteristics change. Once they've changed, and once they've got certain habits from their life styles, it is hard to change again because the character/habit has set like "plaster." It is a second nature. Yet a good habit is benefit to an individual and to public; it will help you in society and it will benefit to soceity. But a bad habit will only cause you and your society a problem.

SAMPLE #3: Has some inversions and problematic prepositions. Seems scattered, rambling and unnecessarily emotional.

Why do Americans persist the fact that habits do not create a much more pleasant world to live in? What can it achieve in its senseless attack on centuries old habits of nations? As I see it, habits can create major effective relations between individuals. Habits must stop and start somewhere. Since William James was introduced to me many questions aroused in my head. Such as which are right? Which is wrong for some but not others?

Scenario

The student cannot organize a stack of notes on index cards and therefore cannot write an outline for a research paper. Your objective is to help the student understand the kinds of information that are appropriate to put on a note card and ways to record this information.

Script

- "Did you make other bibliography cards for your sources as well as these note cards?"
- "What do these numbers refer to?"
- "Explain to me your system of abbreviations."
- "Are you quite sure you can decipher your handwriting, especially in the quotations?"
- "Explain to me what you understand to be the difference between quotation and paraphrase? How does a writer use both in a paper? What obligation do you have as a writer when using information from another source?"
- "Why did you extract these particular bits of information to record?"
- "Are these bits of information all about the same topic? Did you consider labeling this note card with your own heading so that you can identify the topic later on and put it into piles with the other note cards about the same topic in other sources?"
- "If some of these bits of information are not about the same topic, did you think of putting them on other index cards?"
- "Which of these points are your own ideas? How can you tell which are your ideas and which ideas come from the source?"
- "What effective techniques might you use in the future to separate the kinds of information we have seen here?"
- "I'd like you to rewrite your note cards. You probably don't need to go back to the library. Just sort out your ideas and restrict each note card to one idea and label that idea. Remember to identify the page and source of each idea, whether you quote it or paraphrase it."

SAMPLE

incubated for at least 5 min. 5/15/85

1. 0° to -1 C 2. 1°C 3. 26°C 4. 35°C

Lytechinus pictus ~~at~~ Room temp.

1. use eggs & normal temp.
2. use ~~eggs~~ at normal temp.

How does temp effect ~~to~~ fert.

	-2	1	15	25	35	22° C Room
-2	7/11	25	14/14			10/10
1	32	26	5/5			5/14
15	30/30	11/14	16/20	10/11	20/25	0
25	24/25	28	1/11			0
35	0/32	29	0			0
Room	24/20	30	3/19			0

Read on 30 sec.

1. ~~2x-2~~ 3 min 100 to fert. 10/10
2. 12 0 — 99 ~~120~~ 40 ~~80~~
3. 24 0 0 0 0 0 5 5/24
4. 4 ~~#9~~ 0 — — — — —
5. 27 — — 2 incomplete / — — —
6. 26 — — 1 incomplete 1 — —

Scenario

The student says s/he did the experiment but can't write it up. You ask to see the student's lab notes and when you look at them you realize that the results are all scrambled up with other ideas and observations. Your objective is to help the student sort out the different kinds of information s/he has recorded.

Script

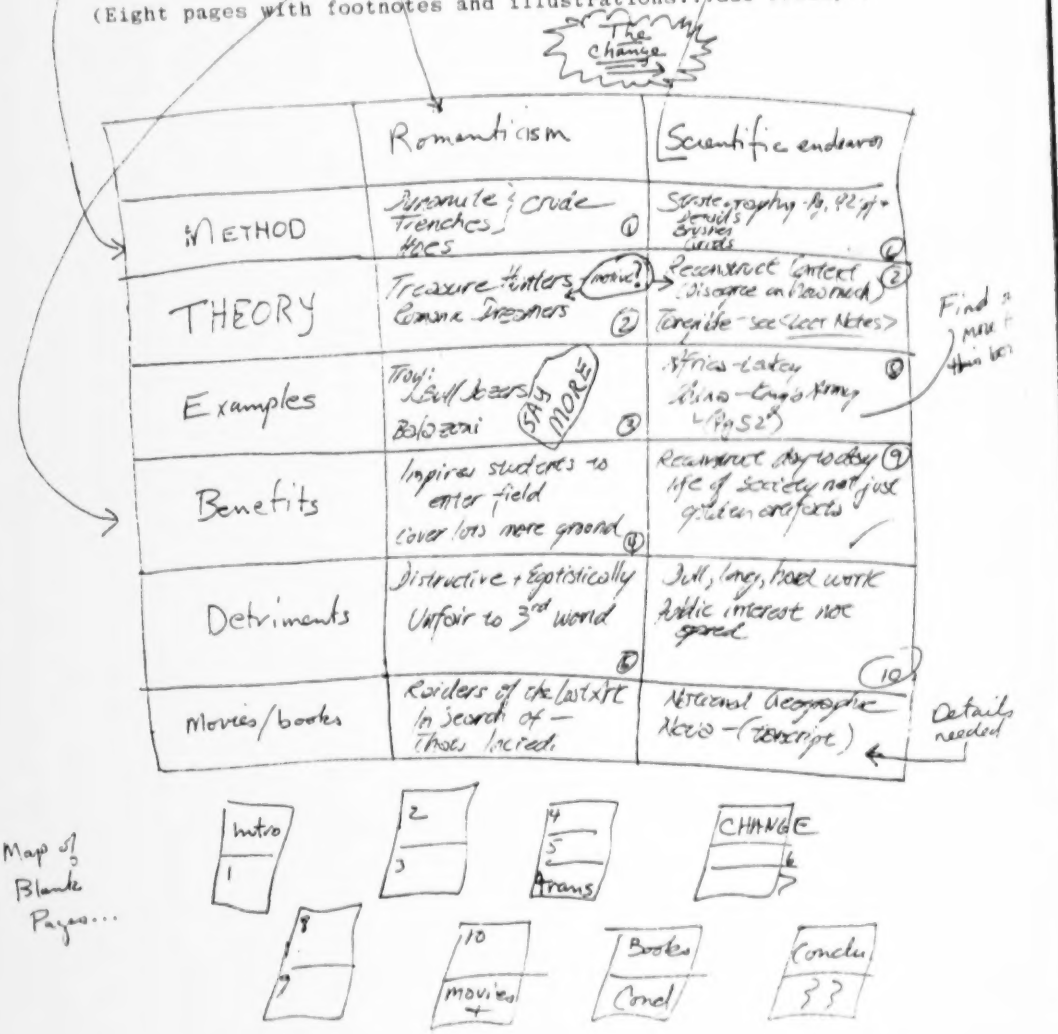
- "Do all these numbers refer to the same kinds of things? What?"
- "What are the most important numbers here?"
- "Tell me briefly what this chart--or graph, table, etc.--means."
- "Can you represent these figures in any other way? If so, what way?"
- "Now that you've been thinking about the whole experiment and it is finished, do you think anything really important is missing from this page, or these pages? How do you propose to get that information?"
- "Is there any information here that you can just ignore now and not worry about for the paper because you know now that it's not really relevant to the experiment?"
- "What did you find out in the experiment? Which notes here show these results? What are the other notes about?"
- "Are you clear about what format to follow when you write up the report?"
- "Tell me in one sentence what the problem is you're working on. Now, tell me in another sentence what your findings were. This could be your abstract."
- "How did you test and what equipment did you use? This could be the methods section."
- "What do your findings mean? How do you interpret your facts and data? How do the results support your hypothesis?"
- "Were there any unexplained results or other data that need interpretation?"
- "What is your conclusion, and what further research might be done?"
- "What will you do differently in the future when you make lab notes?"

SAMPLE

Anthro. 3 -- Archaeology
Final Paper Topic (8 pgs)

1. Discuss how the perspective of archaeologists has changed from one of romanticism to one of scientific endeavor. In your discussion particularly pay attention to the evolution of archaeological method and theory. Also discuss whether the romanticism portrayed in movies and books is beneficial or detrimental to the future of archaeology. NOTE: If you wish you may use documented examples from movies and books to substantiate your argument.

(Eight pages with footnotes and illustrations...due Friday.)



Scenario

The student has done some thinking about the topic and even brings in notes with ideas grouped together into clusters but says that s/he doesn't know how to begin drafting the paper and fears that s/he has so much to say that the paper will be disorganized. A matrix, which is an organization strategy, can help such a student sort out and develop these ideas. Keep scratch paper handy to make this diagram when you think it would be useful.

Script

- "Let's construct a matrix so we can see what you already know. Look closely at the topic question you've chosen and underline the key words. What is the main comparison you will have to make in order to answer the question? Use these two items as headings for your vertical columns."

- "Now look at the question and see what divisions you can use to build a strong comparison. List these as the categories for discussion in the right margin."

- "Fill in all the boxes as best you can with information, images, or examples that you recall. Which areas will you need to do more thinking about?"

- "Is there a square in the matrix for each idea you came up with in your cluster or are some important ideas left out? Can you add another category or is the information not directly relevant to your main topic?"

- "Are there any empty squares in the matrix that show that you need more material?"

- "Now that you have all your information neatly arranged, can you see patterns and relationships? (For example, can you see the relationships between the old methods and the new? What are the changes that they mark?"

- "If you constructed a third column (of the 'ideal'--the best of both Romanticism and Scientific Endeavor), what would be its title and distinguishing characteristics?"

- "Will the third column (of ideals) help you in formulating your conclusion?"

- "Have you included all the keywords, with page references, from any text you've been reading?"

- "What illustrations will you use and have you noted where they fit into the matrix?"

- "Can you answer the question: (The most important change archaeology has undergone is _____and in order to show this I will have to (1)_____, (2) _____, and (3)_____.")

- "Now number each matrix square and show the progressions you'll use to present the information to your reader."

- "How do the numbers correspond to the (eight) blank pages of your imagined paper? Which distinct sections can you begin to work on?"

SAMPLE

[The assignment was to write an essay discussing the effects of clients on social welfare agencies.]

Thesis.* The nature of the client does affect the performance of bureaucratic and thus results in measures designed to prevent client-oriented performance — organizational procedures that stress the need for limiting time allocated to client interactions, control over clients in the interaction, and objectifying the client. *

OUTLINE

1. The need for performance
2. The "nature" of clients
   - bureaucrats
3. The need for efficiency
4. The need for control
5. The need to objectify
6. The reality of optimal performance.

Scenario

The student comes in with a thesis statement and an outline, but doesn't have any idea how to get started on the essay. The outline is sketchy and vague. Your objective is to get the student to elaborate on each section of the outline, to establish connections among the sections of the outline, and to rewrite the thesis statement to reflect the changes s/he makes in his/her outline.

Script

- "Tell me more about the first section of your outline. (One thing I want to know right away is who needs this 'performance' you're talking about and why?)"

- "Summarize what you've just told me in a sentence."

- "Let's look at the second section of your outline. How do you define your terms? (Can you describe briefly the nature of 'clients' and 'bureaucrats'? Can you summmarize your description in a single sentence?)"

- "Can you see a connection between the first section and the second section? (Does the nature of bureaucrats and clients have anything to do with the need for performance?)"

- "Can you summarize what you just told me in a sentence or two? Write it down on this scratch paper."

- "I notice that you repeat some words. What do these ideas have in common? (Numbers 3, 4, and 5 all have the word 'need' in common. Do they have anything else in common? I was wondering what the result would be if a social welfare agency had 'efficiency,' 'control,' and 'objectivity'?)"

- "Can you gather any of these numbered headings together under a common heading? (For example, 3, 4, and 5.)"

- "Could you explain what you mean by this term? [Find an appropriate one] (For example, 'the reality of optimal performance.' Could you summarize that in a sentence? Is 'optimal performance' a result of anything else you mention in your outline?)"

- "I would like you to redo this outline so that it is a full sentence outline (and so that numbers 3, 4, and 5 are subsections of a larger section). You should also rewrite your thesis statement so that it reflects these changes and gives you some sense of how you are going to connect your separate points."

SAMPLE

Evaluation

Every so often, a film comes along that eclipses any other pleasure under the sun and drags America back into the movie houses. It is an event, an experience that can't be postponed until Television gets around to ruining it with commercials. The pull may be romance (Gone With the Wind) + fear (Jaws) or as with the movies responsible for the revival of, high adventure and reassurance (Star Wars and the Star Wars sequels).

What has made 'Star Wars' sequels the Pied Piper of motion pictures? It has created a mystique of fun, not to mention many film innovations. The 1st in the series (Star Wars) was released in June of 1977 and became a blockbuster overnight. Is it the stars? Alec Guinness as Ben-Kenobi, the aged warrior, is the return of the past. He has had a distinguished career but never has ranked as a major American box-office attraction.

Former San Diegan Mark Hamill as Luke Skywalker, the naive hero, is debuting in movies. Carrie Fisher, as Princess Leia is also a newcomer and Harrison Ford is no familiar star attraction. Is it the special effects? They could be a factor. The trilogy is full of sights never before seen. But many movies have such techniques.

George Lucas' (the producer, writer and director) intent was to make an adventure of fun. A buoyant and exuberant film without a smudge of corrupt consciousness, in these troubled times. He says it's a movie for children — what he means is that he wants to touch the child in all of us. Only the hardest of hearts won't let George do it.

Scenario

This conscientious student has attended class regularly and taken copious notes as diligently as possible. However, s/he cannot write the paper assigned on material covered in lecture. You ask to see the student's lecture notes and realize that they neither record information accurately nor prompt the student's memory. Your objective is to help the student consider possible improvements in note taking techniques.

Script

- "Do you write down everything the instructor writes on the board?"
- "Do you separate your notes from different classes?"
- "Do you write on looseleaf paper?"
- "Have you thought about making a wider margin so you can write down your own response to the lecture material covered in class?"
- "Do you always write down the date, class, and topic for each lecture?"
- "Have you ever used or looked at the lecture notes sold in the bookstore?"
- "Have you ever looked at someone else's notes in this class to see how they might be different from yours?"
- "Do you review your notes as soon as possible after class?"
- "What do you do if you get to class early?"
- "Do you ever write a summary of your own on material covered in class?"
- "What do you do if you don't understand something that you've written down?"
- "How about looking into this whole matter of note taking and bringing me back some notes you take in lecture next week? We can go over them and see how they may be more helpful to you."

SAMPLE

74 · *The Early Marx*

If then the product of labour is alienation, production itself must be active alienation, the alienation of activity, the activity of alienation. In the estrangement of the object of labour is merely summarized the estrangement, the alienation, in the activity of labour itself.

What, then, constitutes the alienation of labour?

First, the fact that labour is *external* to the worker, i.e., it does not belong to his essential being; that in his work, therefore, he does not affirm himself but denies himself, does not feel content but unhappy, does not develop freely his physical and mental energy but mortifies his body and ruins his mind. The worker therefore only feels himself outside his work, and in his work feels outside himself. He is at home when he is not working, and when he is working he is not at home. His labour is therefore not voluntary, but coerced; it is *forced labour*. It is therefore not the satisfaction of a need; it is merely a *means* to satisfy needs external to it. Its alien character emerges clearly in the fact that as soon as no physical or other compulsion exists, labour is shunned like the plague. External labour, labour in which man alienates himself, is a labour of self-sacrifice, of mortification. Lastly, the external character of labour for the worker appears in the fact that it is not his own, but someone else's, that it does not belong to him, that in it he belongs, not to himself, but to another. Just as in religion the spontaneous activity of the human imagination, of the human brain and the human heart, operates independently of the individual—that is, operates on him as an alien, divine or diabolical activity—in the same way the worker's activity is not his spontaneous activity. It belongs to another; it is the loss of his self.

As a result, therefore, man (the worker) no longer feels himself to be freely active in any but his animal functions—eating, drinking, procreating, or at most in his dwelling and in dressing-up, etc.; and in his human functions he no longer feels himself to be anything but an animal. What is animal becomes human and what is human becomes animal.

Certainly eating, drinking, procreating, etc., are also genuinely human functions. But in the abstraction which separates them from the sphere of all other human activity and turns them into sole and ultimate ends, they are animal.

We have considered the act of estranging practical human activity, labour, in two of its aspects. (1) The relation of the worker to the *product of labour* as an alien object exercising power over him. This relation is at the same time the relation to the sensuous external world, to the objects of nature as an alien world antagonistically opposed to him. (2) The relation of labour to the *act of production* within the *labour* process. This relation is the relation of the

Scenario

The student says s/he did the assigned reading but doesn't understand it. You ask the student to show you the reading and you see pages heavily highlighted in yellow or underlined. Your goal is to help the student learn from the assigned reading more efficiently.

Script

- "When the professor made the assignment, did s/he give you an idea of what kinds of things to look for in your reading? Are there organizational features in the reading assignment itself--preface, title, subtitle, summary, illustrations--that can help guide you in understanding its main ideas?"

- "Did you highlight or underline these parts while you looked at them for the first time, or after you skimmed the chapter to get an overview of the main points?"

- "If you highlighted or underlined them as you read, how did you know these parts were important?"

- "Why did you highlight or underline these parts?"

- "Do you believe that you will be expected to know every fact, principle, illustration, and example from every reading assignment you are given?"

- "Do some parts you highlighted or underlined seem more important than others? Which? Why is that so?"

- "Do you recognize any terms or ideas covered in class? Which ones? What other ideas do they remind you of?"

- "Do you see any words or phrases that seem especially important? Which ones?"

- "Tell me in your own words what this means."

- "Have you thought about using the margin to jot down your own ideas that occur to you while you're reading? What might that look like?"

- "Have you thought about making note cards for this information? What advantages or disadvantages do you see to that practice?"

- "Do you have a good college dictionary? Which one? Do you use it to check words you don't know? Are there any here we should check?"

- "You've really used up this opportunity to identify main ideas here. Why don't you make an outline of the main points on a separate piece of paper and bring it back for me to check?"

SAMPLE

Parsons, T "Durkheim on Relig Revisited: Another Look at The Elementary Forms of the Relig Life" in C Glock & P Hammond Beyond the Classics? NYC: Harper/Row, 1973 : 156 – 180

157 Among TP's many summaries of EFRL one is that it is not so much "Soc of relig" as a study of the "place of religion in human act generally"

159f TP's admission that he had overlooked the possibility that D'Durk's categories could be interpreted as analogues of ... to a genetic code.

"... in D'Durk's concepts beliefs about the sacred are arranged in their core in terms of a cultural code ...." (mine)

166 codes defining moral order in EFRL } isomorphic w linguistic codes
cognitive structure

172 D'Durk does not go down final path – altho he could have in theory seem to have been aware of psychoanalysis

173 most fundamental probs for D'Durk: "concept of reality & its limits"

Script

"You have made an intriguing point I would like to discuss further, but first let me find out a bit about your writing experience. Have you completed your writing English requirements? Is English your native language? [If not, 'Have you completed your ESL requirements?']"

- "Are you familiar with the assistance available to writers on this campus? Have you used the _____ (Learning Skills, Tutorial Center, Writing Center, etc.)? Do you seek editorial help when you write? From whom?"

Sample #2

- "You seek to synthesize our other readings with the work of this author; that is important. Can you make that connection more explicit by giving some specific examples as proof?"

- "Some of the terms are used interchangeably here ('characteristic,''character,' 'habit.') Let's check their definitions in this dictionary to see if your use is what you intended. [Have the student look up the words and read their definitions aloud.] Which word did you mean in each of the instances where they are used?"

- "Can you further clarify your claims by offering specific illustrations? (What is the difference between a 'living condition' and the 'environment'? How is'life-style' different from 'living condition'?) Once you clarify your terms, does it then change your argument? Can you still make the same claim?"

- "Your work can be made stronger by using a thesaurus and a dictionary with care and by going over your drafts with a trained professional who can help you with the features of English you are working to master. I would like to have you work with a counselor as you prepare your final draft, working to clarify your point and develop evidence. "

Sample #3

- "This quotation clearly provoked many ideas. [List them.] Of these, which seems to fire your interest? Which seems most closely related to the assignment? to the reading? Which can you develop with examples from your personal experience?"

- "Let's sketch out a framework for your idea so you can revise with that in mind. When you've redrafted this, a tutor at the _____ can help you edit your work for further clarity and precision. [Refer to section 11 in this guide for more help for this beginning ramble.]

SAMPLE

[The assignment was to summarize a book on the supplementary reading list for the course.]

A very brief book with seventy-two pages of large type. It brings forth many issues on bureaucracy, however the analysis is based upon certain values. The conclusions to the problems are suggestions. The book is compiled from classroom experiences and their colleagues. Some of their own ideas are also interviened. This introspection is from page 25, "Concern with values and acentral concern for the dignity of man should not be granted as after thoughts onto specialist bureaucrats. The concerns should be the core of the academic curriculum." From this you can conclude that an academic student would represent a much broader spectrum of interest and compromise a much larger portion of the disenchanged, the creative and others who are critical in the existence of social order. Not only is this book useful for Public Administration, but also Social Psychology, Educational Administration and Physical Administration.

Scenario

The student brings you a draft for revision and you hardly know where to begin because of severe sentence structure problems which impede the reader's understanding.

Script

- "Have you completed your writing requirement at the University? [If not, 'It's important that you complete that requirement as soon as possible so that you won't be handicapped in classes like this where there are writing assignments.' If so, then, 'Why don't you stop by the Learning Skills Center and arrange to see a tutor?' Or 'Let me call the coordinator at the Learning Skills Center?']

- "Are you nervous about writing?"

- "Do you find it difficult to concentrate when you're writing? Tell me about your writing process. When and where do you usually write? How much time do you give yourself to write an essay?"

- "Did you spend a lot of time on this draft? How much self-editing do you usually do?"

- "[Point to any illustrative sentence in the draft.] "This sentence is unclear to me. Can you read it and, then, without looking back at it, tell me what you were trying to say." [If the student comes up with a clear statement, write it down.]

- "What you've told me makes much more sense than what you have written here."

- [Point to a single paragraph.] "Can you tell me the central point or idea of this paragraph? What one thing is this paragraph about? Let's write that down."

- "Now, why don't you set aside fifteen minutes or so at home tonight to write an unedited paragraph about the idea we just wrote down. Don't look at the original paragraph and, as you write, try to imagine yourself talking to me or to a friend; just write as you would speak. You might try 'sprinting,' just writing without self-correcting or self-editing as you go along. Write without stopping for second thoughts. If you like the paragraph, bring it to show me. If you are displeased with it, come and talk to me about what you don't like about it."

SAMPLE

Unclear because of fiction

The study conducted by Paula Holzman Kleinman and Irving Faber Lukoff on official crime data was founded on data gathered by investigators who studied criminal behavior of treated heroine addicts for a five-year period. Official records were enjoined for the same patients at two points in time which are the post and pre-treatment periods. In the latter of these two periods, the post period shows that crime rates for heroine addicts dropped (Cushman, 1971; Nash, 1973; Edwards and Goldner, 1975; Gearing, 1974; Dima [illegible] and Newman, 1976). These studies report data collected at the terminal end of treatment and are dependent upon speedy police paper work for trustworthy results. The Kleinman and Lukoff study addresses the varied issues concerning lag in recording time of crime commission and time of its entry into the offical criminal record of the subject.

Scenario

The student's essay is saying something but borders on the incomprehensible due to unclear diction--pompous, circuitous, redundant, abstract. Your objective is to help the student trust her/his ordinary use of language.

Script

- "Will you please read this aloud?"
- "What do you mean here? Tell me in your own words--without reading the paper. Why does what you said sound different from what you wrote?"
- "Who were you writing this essay for? Did you have someone specifically in mind?"
- "Do you think that 'fancy' language makes for a smarter sounding paper?"
- "How might you restate sentence 2 to make it clearer? Can you just 'tell' me what you mean?"
- "Can you get rid of some of the words in sentence 3 to make it shorter and clearer? Which ones? (For example, might 'because' replace 'due to the fact of'?)"
- "I'm not sure what some of these words refer to. (What does 'terminal end' mean? What does 'crime commission' mean? The committing of a crime or a commission of criminal experts?)" [You might mention that you're not being picky, but that any confusion for the reader detracts from the effectiveness of the writing.]
- "If you aren't sure of a word's meaning, do you look it up in a dictionary?"
- "Do you use a thesaurus? How?"
- "Do you ever show your writing to another student and ask for his/her response?"
- "How might you approach your next writing assignment?"

SAMPLE

[The assignment was to write an essay about what science courses contribute to the liberal arts education.]

(1)Science requires a specific approach and specific skills. (2)The most important skill that a liberal arts student develops while studying science is discipline. (3)Science demands discipline. (4)Science demands a level of preciseness that liberal arts subjects do not. (5)A liberal arts student learns to be accurate and careful when he or she takes a science course. (6)Accuracy is an invaluable skill. (7)Discipline and accuracy are necessary qualities to have in the outside world.

Scenario

The student brings you a draft written in grammatically correct "primer prose"--short, simple sentences with no subordination or coordination. Accompanying this problem is lack of development and analysis. The two often go hand in hand. Your objective is to help the student see how his/her writing can be developed to communicate more complicated ideas. We have numbered sentences in the sample in order to illustrate the script.

Script

- "You have a good idea in this paragraph, but you need to say more about it. (For example, Can you explain why science demands discipline and precision? Can you give me some examples of situations in which those two qualities would be necessary? How can discipline and accuracy help a person in the outside world?) This is the kind of information you can put in this paragraph to support and develop the idea you have here."

- "You need to give more signals to your reader to tell him/her how one idea is connected to the next. (For example, Sentence 4 adds something to sentence 3--another skill that science demands. Can you think of any words or phrases that will tell the reader that you are about to add something to what you just said? Let's look at sentences 4 and 5. Sentence 5 tells the reader what happens to the liberal arts students as a result of the demands of science. Can you think of any words or phrases that would show that sentence 4 causes sentence 5, or that sentence 5 is the result of sentence 4?)"

- "How many subordinate conjunctions can you list? [The student probably doesn't know what a subordinate conjunction is.] Let me show you. Remember memorizing this list in sixth grade....'When, if, because, since, although, unless, before, etc.' Subordinate clauses give main ideas support like footsoldiers to generals. By themselves, they are cliff-hangers."

- "Which sentences in your paragraph are commanders? Underline the most important parts."

- "Now try putting some other--supporting--information into a subordinate clause to show the reader how these ideas are related."

SAMPLE

Simmel and Durkheim agree that as the individual expands his personality, it has a positive effect for society. Simmel states, "...as the individual becomes affiliated with social groups in accordance with the diversity of his drives and interests, he thereby expresses and returns what he has received." (Web, 137) Durkheim states, "We must choose a definite task and immerse ourselves in it completely, instead of trying to make ourselves complete, which contains worth only in itself and not for the good of society." (Division of Labor in Society, 127)

Scenario

The student's draft is full of undigested evidence and seems pasted together with bits and pieces of quotations. Your objective is to help the student see that s/he has a responsibility for explaining the significance of borrowed information.

Script

- "Try to put the ideas in these quotations into your own words. Tell me what you think these authors mean."

- "What does 'paraphrasing' mean? When might a writer want to paraphrase rather than use direct quotations? Did you consider paraphrasing these quotations instead of quoting the exact words?"

- "Are you sure you know what 'plagiarism' is? How do writers avoid being accused of plagiarism? Have you ever been worried about being accused of plagiarism?"

- "Why did you pick these particular quotations? What are some reasons in general for choosing quotations as opposed to paraphrasing the idea?"

- "What exactly do these quotations illustrate or prove?"

- "Can you explain the connection between the quotations and the point you want to make? Which word or phrase reveals this connection? Write that explanation down right now."

- "How could you insert your explanation of the connection into your paper?"

- "Read this revision out loud. Do you like the sound of it? Would you like to rearrange anything? What?"

- "Do you think you might like a different version? I'd like you to revise this paragraph. Try to make it twice as long by adding the connecting material we've been discussing."

SAMPLE

Requiring transitions rearrangement

Students indeed had the right to protest for many of the goals they sought. Barbara and John Ehrenreich felt that the students were justified for the actions that they took against oppression. The authors saw violence as a necessary part of dramatic change. They supported the student agitation. The Ehrenreichs didn't speak of student riots causing police suppression. The police were described as brutal, inhumane beasts ravaging the innocent youth. The police were, according to the authors, always in the wrong. The reader is led to believe that the student movement was righteous in all its radical endeavors.

Scenario

The student's paper is difficult to follow because it lacks transitions which show relationships between sentences. Also, sentence order is somewhat askew. Your objective is to help the student see the need for logical sequence from one point to another and to volunteer appropriate words and phrases signaling this sequence. As well as looking at the student's draft, you might show the student a model where an author of some of the assigned reading has handled transitions well.

Script

- "What is the relationship between sentence 1 and sentence 2?"
- "Are you familiar with the idea of 'signal' words or 'transitional' words that identify relationships between written ideas? Name some of these words that function like traffic lights to signal to the reader which way the writing is going. [If the student is stuck, volunteer some, like 'however,' 'finally,' 'therefore,' etc., and push the student to think of more.]
- "Now, is there any 'signal' word which might show the reader the relationship between sentence 1 and sentence 2? What might it be?"
- "Can you connect sentences 3 and 4 to show the reader their relationship to one another or to make them stick together more closely?"
- "Would 'and' or 'but' work here? Why?"
- "How does sentence 5 fit in?"
- "What is the relationship between the last and the next-to-last sentence?"
- "Might the last sentence make more sense if you put it somewhere else in the paragraph? Where?"
- "Have you ever tried outlining a paragraph, sentence by sentence, to see where it's headed? Let's try it now."
- "Now that your paragraph has transitions, can you hear the difference? Does the paragraph sound smoother to you? Does it make more sense? I'd like you to revise it and show me another version."

SAMPLE

History 4a Midterm
Western Civ.

this was "Arta" (the right way). In Zoroaster's religeon there were two battling gods (dualism). The good God was Ahura Mazda while the bad god was Angri Manyu. & Each individual had to choose between the two. If they chose the good one and followed "Arta," when they die, there is a chasm which they must cross but it has a wide bridge over it. If they did not follow Arta, the bridge will be very narrow.

2. As I have demonstrated #2 #12, Incorporated religeon into its ideas of justice thus enforcing the belief in it. In #1, Gods Gave Hamurabi the power to make this laws but it is left to the people to enforce them.

The code of Hamurabi shows us that the Babylonians had a caste system - a common man has his sheep replaced only tenfold if they are stolen while a priest or nobleman would have

Scenario

The student comes in after midterms have been returned and asks what s/he has to do to get more points or to do better next time.

Script

- "Were you pressured for time in this test? Did you allot a specific amount of time for each question?"
- "Did you feel prepared when you came to the exam? How had you studied for it?"
- "Did you predict the questions on the exam or did they come as a surprise to you?"
- "Did you give yourself a practice test before the exam?"
- "Have you reviewed your test and read the comments on it? Do you have any questions on those comments?"
- "Have you reread the essay question? What is the main point you were supposed to develop?"
- "What was your strategy or plan when you wrote out your midterm answer?"
- "Did you outline your answer or cluster it before you began to write?"
- "Are you clear on what common essay question verbs, like "define," "delineate," or "analyze," are asking you to do?"
- ("This questions asks you 'to compare and contrast.' What exactly are you comparing? How can you build an argument to convince me that the comparison is significant, specific, valid, relevant and/or insightful?")
- "What is the most important idea in each of the paragraphs you've written? Is that idea prominent enough so that I can catch it quickly?"
- "Have you tried asking yourself 'so what' after you describe an event? This might help you be explicit about the significance of what you detail."
- "What generalizations are you making in this essay? What evidence do you offer in their support?"
- "Point to the places [or ask the student to underline the words and phrases] where you make the connections between your evidence and your generalizations. Can you find places where you can add more connections ('... a caste system; for example, a common man...)"
- "Do you think your examples are the best you can possibly find?"
- "If you had had time for revision, what would you have done to improve this essay?"
- "Can you see points that you've left undeveloped?"
- "What did you want your reader to learn from your essay?"
- "What changes will you make in preparing for and taking the next midterm?"

PREVENTING PLAGIARISM

According to the dictionary, a student plagiarizes material when he or she submits someone else's ideas, thoughts, or words as his or her own without appropriate acknowledgment or citation. The best ways to handle plagiarism are to make the standards of academic honesty known to students at the beginning of the course and to reduce the temptation to plagiarize during the course.

Discuss Plagiarism and its Possible Consequences

Devote some class time at the beginning of the semester to definitions of plagiarism and expectations of academic honesty. Students should be made aware of what is and is not plagiarism so misunderstandings will not occur later in the course. Clarify the distinctions between plagiarism, paraphrasing, and quoting. Provide students with instances of correct and incorrect ways of using other people's ideas and words.

Reduce Temptations

- Give a mini-lecture on how to research and write a paper or essay in the particular subject matter so that students feel more confident that they know what is expected of them.

- Discuss openly in class the difficulties of writing. Help students understand that the anxieties or blocks that they face are a normal part of the writing process.

- Develop good specific topic assignments. Students given complete freedom of choice in a broad area may flounder and turn to commercially-produced term papers or "file" papers as an easy out. By making the assignment specific to your class it becomes more meaningful to students and you reduce the chances of plagiarism.

- Provide students with ongoing feedback so that they know you know their capabilities and achievement levels.

- If a student submits an assignment or paper that seems well above past work, call the student in and ask him/her to paraphrase or restate aspects of the paper.

- Early in the course require students to come in to discuss their research or essay topics and again, later in the course, to share outlines and to discuss how they plan to organize and present their ideas and findings. This approach not only helps students write better papers, it allows the instructor to see students' ideas develop. It seems logical that this approach makes it less likely that students will risk purchasing and turning in papers that differ greatly in form, topic, or style from those shared with the instructor in outline or draft form. It is also less likely that students would feel the need to do so.

- Ask that students turn in their papers with all drafts and notes attached.

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